LAURETTE TAYLOR WANTS TO FORGET 'PEG'



enough," she says. She played it was a record run for a woman, and then New York reluctantly let London have her. She played Peg in London ses times, and might still be playing same part there now if this war had not come along and mussed things mo a bit.

"I want to show New York that I am not a one part actress," she says. I want to demonstrate that I can play a really serious part."

"The Harp of Life," written by J. Bartley Manners, her husband, which she is now playing at the Globe Theatre, she says, is but the first step in the direction in which her ambition leads ber. Another step is needed, she says, a order to reach a totally different part from Pog. That is to follow later, she says. The people must first be-some accustomed to her in this before

she accustomed to her in this before the has Peg standing on her head.

"When at last I was through with shirt of one of the face to get along without some aid. So New York may expect to see at some time in the future a tawny haired tragedinne whom few will confound with the busch from the start and win or loss on my own merit. The Harp of Life' is the result."

It is deliberately divergent from It is deliberately Manners, The Circle Harries Harries It is deliberately Manners i

There is hardly any great emotional scene for me in the play," she "My opportunities are limited, and I must constantly be on edge not to be completely overshadowed by the other excellent parts in the play. It is not a one part play."

Laurette Taylor is the only star on Broadway who opens her own play. No pipes are laid for her first appearance. No grand entry is "built up" for her. She is there when the curtain goes up and hers are the first lines of the piece. She also has no grand exits of the kind which seem to say, "Now you may applaud me as much as you

In speaking of Peg she has som entertaining reflections: "Some said that the part made me and others said that I made the part. I only believed the favorable ones and the others may believe what they will, so that all sught to be satisfied.

"It is strange how all the words of flattery and praise are forgotten and how the adverse criticisms are remembered in burning words of fire, she said. years ago to vary the

monotony of playing Peo every day Miss Taylor and some of her company attempted to give three one act plays by her husband, J. Hartley Manners, at a series of special matinees. The plays were "Just as Well," "Happiness" and "The Day of Dupes." The last was a serious part and she donned a black wig and played the Dupe. The criticism flung at her on that occasion stung her. One of her critics said that Mrs. Fiske had been able to attain seriousness without a black wig. Miss Taylor says that from that moment she determined to show New York

Vaudeville and Burlesque.

PALACE—Maud Allan, symphonic dancer, and her company will remain for a second week. Others are Frances White and William Rock, Jack Wilson, Frank Hurst and Lillian Boardman, "Creation," spectacle, by Edward J. Austin; Ponsille Girls, Milo? "Oklahoma" Albright, the Five of Clubs.

Milo? "Oklahoma" Albright, the Five of Clubs.

COLUMBIA—"The World of Frolics," burlesque by Dave Marion; scenery by Josef Urban, direction of Leon Errol, costumes by Snyder and Anderson. Cast includes Mr. Marion, S. H. Dudley, Agnes Behler, Ines de Verdier, Joseph Mannie. Amelia Bartoletti and Bert Hall.

LOEW'S AMERICAN—"The Fascinating Flirts," ausical comedy, with Phil Adams, Lillian Watson, Hickman brothers, Clinton and Rooney, Walter Percival and company in "The Way Out"; Klein brothers, Breen family, Farrell and Farrell, Walrad and Zeil and pleture features.

Weer in The Music Master" that she could play tragedy as well as as it may, the reporter pictured this comedy, and, without a wig, although little domestic scene: she did think that there was not The Time—Last summer.

does at bridge parties about the time tea and cakes are passed and the



MARIE CARROLL

asks: "How many lumps, dear?" Miss Taylor had no direct in-terest in the subject, but a fat lady across the table did. She was a silent witness to the discussion of the virtues of rolling on the floor and eat and grow "What a great pleasure to welco.ie thin theories. Finally there was an back to our stage that wonderful Everett True Outburst from the fat artist, Sarah Bernhardt. Everett True Outburst from the fat lady. "Look here now!" she said. "If I had a wooden leg or a glass eye there would be some respect for my affliction, but simply because my affliction happens to be flesh, I get no consideration whatever." The fat lady was in the audience the first night the play was tried on the Philadelphia public and she almost exploded when she heard her words spoken from the stage.

heard her words spoken from the stage.

Of course, if any one wants to say that Hartley Manners has not written anything as good as "Peg o' My Heart" since he met Mrs. Manners, that is casy to understand. It seems marvellous to some people that he is able to write anything at all when he has the charming "Peg o' My Heart" nitrograms are not distract him. Be that saiding my came to the list of ad-

(She also smiles, showing that what while it all is and how well for scaped Laurette Taylor.)

ASBESTOS

ACTORS HONOR BERNHARDT.

All Unite in Praising the French Actress.

The return for the last time of Sarah Bernhardt to America has, as was to be expected, aroused special interest in the theatrical world.

Many of the most prominent and respected members of the dramatic profession have seized the opportunity of putting on record their admiration and devotion to the great French actress.

Among other tributes paid to Mme. Bernhardt are those contained in letters from Mrs. Fiske, David Warfield, Sir Herbert Tree, Marie Tempest, Mary Shaw, Henrietta Crosman, Beverly Sitgreaves, Emma Dunn, W. Graham Browne, Arnold Daly, John Drew and Cyril Maude. Mrs. Fiske writes from Boston:

"The coming for one little week to Boston of Sarah Bernhardt has a spir itual significance at this moment. Bernhardt's brief dwelling among us means that, for those few short days, we shall have close to us as a priceless treasure the very spirit and soul of France, in all her dauntlessness and MINNIB MADDERN FISKE."

Sir Herbert Tree's tribute: "Mme. Sarah Bernhardt has always ndeared herself to the English public by her single minded devotion to her "We of the English theatre have always sought to pay her the homage which is due her as 'queen of the world's stage."

"HERBERT BEERBOHM TREE." Mr. John Drew adds:

Brooke Dillman 170 Getting Married

uniers of this unrivalled artist and in wishing her a welcome worthy of her

worldwide art.

"W. GRAHAM BROWNE."

From David Warfield to William F. "I feel compelled to write to you to express my personal gratitude to you

for again bringing the great and won-derful genius of the theatre, Mme. Sarah Bernhardt, to this country. "It is a privilege and an education to watch this wonderful woman's ar-

tistry. I simply had to tell you this, my dear William. "DAVID WARFIELD."

least make it interesting.

"I did not have very much to do with the new play," she insists. "If I had most been people are constantly "feeding sere Square. It is what on the curb in Forty-sixth street would be called a "fat" part. Each act was practically a monologue for Peg. If she did not make a hit in the first act she had another monologue.

But with "The Harp of Life" it is not an easy part, and it certainly is not another monologue."

It is deliberately divergent from proper in the parks. If eliber of us plake up an idea we jot it down until we have a chance to talk it over."

She —Now Hartley [she calls him Hartley]: I know you will think it silly—perfectly silly—I am almost afraid to mention it. Of course, it is only a woman's suggestion, but you yourself say that we women are gifted with intuition sometimes. Say it is only a whim of mine, but—

She—But don't you think that line ought to read something like this: (She takes the pencil and writes it just the proper way.)

"Once many years ago I watched doormat dog, is reclining R, C. chewing an old shoe.

She—Now Hartley [she calls him Hartley]: I know you will think it silly—perfectly silly—I am almost afraid to mention it. Of course, it is only a woman's suggestion, but you yourself say that we women are gifted with intuition sometimes. Say it is only a whim of mine, but—

He—What is it, dear?

She—But don't you think that line ought to read something like this: (She takes the pencil and writes it just the proper way.) nique. My greatest debt to her is the He—Oh! yes; yes. Certainly! I unquenchable enthusiasm she has imwas just about to make that change parted to me for the art of acting. myself. (He smiles complacently as She has made me feel again and again, he accepts the perfectly bully sugges-tion and incorporates it in his work.) and miseries, how supremely worth every woman knows by no means has our profound, tenacious affection for it.

"MARY SHAW." From Henrietta Crosman: "The name Sarah Bernhardt calls up to my vision all the beauty, poetry and idealism in the world. Her spirit is ethic in its courageous appeal and the art she symbolizes feeds us all with new strength.

"HENRIETTA CROSMAN." From Beverly Sitgreaves:

"Mme. Sarah Bernhardt has been my inspiration, my gulding star, the shining figure to highest achievement toward whom my eyes have steadily turned through the dusty gloom of discouragement and defeat. Since the first moment I had the pleasure of seeing her the mere thought of her invincible courage, her matchless will, her limitless energy (all embodied in her motto, 'Quand meme'), has given me faith, hope and courage—'courage et encore courage.' I kneel at the shrine of her art and worship her genius. BEVERLY SITGHEAVES." From Emma Dunn:

"Sarah Bernhardt means this to me: She is the whole of a woman's life and symbolizes the complete woman. To women anywhere, in any sphere, whether she scrubs a floor or paints a picture, what we call an artist or a mere business woman, it matters not. At the age when most women are in retirement, old enough to be our mother, almost our grandmother, she is still in the active world and has hope. This is the wonder of it to me and why she inspires me.

"EMMA DUNN." From Marjorie Patterson: "I would like to pay my respects to Mme. Sarah as from Youth to Eternal

Youth. She is so amazingly, diaboli-cally young! Youth is her greatest asset. Sarah's refusal to grow old must come, I think, from great natural brain power more than from physical vitality. MARJORIE PATTERSON

Last but not least from Cyril Maude:
"Sarah Bernhardt represents to me
the embodiment of all that is greatest and most wonderful in our art. Her indomitable spirit is an inspiration to every slacker in life and her voice of gold remains as it was, a treasure beyond price. CYRIL MAUDE."

A DOG'S TALE.

Being a More or Less Veracious Interview with Chief.

Though basking in the spotlight's glow in an established Broadway success is far pleasanter and more conducive to peace of mind than "tro ing" through such rural centres of culture as Grante City, Kan., and Smith-Landing, lows, with un

perience gives the actor a broader out-look on life and a deeper sympathy that is invaluable, if one is to believe Chief, the popular canine player who is just new appearing as Gomorrah, Pollyanna" at the Hudson.

"Those were pretty rough days," and he the other night as he curied them safe aboard the sleeping car. up comfortably in a big arm chair in a Life wasn't all beef bones and liver, behind the left ear with his right front paw, "but as I look back on them I know that I never was happier. The fever of Broadway hadn't got into my bones then and the simple that it is among my dearest possessions."

believe me, but the experience gave me more in keeping with the facts, if you know what I mean. Need I say that I met Michael one afternoon just before a matinee, and that I felt a great fore a matinee, and that I felt a great them are my loyal friends. And, of corner of the Hudson stage and scratched himself rather obtrusively my bones then and the simple things of life satisfied me. I didn't know ance?" suggested the interviewer. about dog biscuits and no woman had "Was as one of the bloodhoun ever taken me out for a limousine ride through the park and called me her piled Chief. "Of course, it was only "pwecious sweetie." I was young and a bit, an off stage bark to be precise, unspoiled and work was everything to but it gave me the chance to establish

in the street parade and be dragged along in leash by some dirty faced little town kid who had been slipped a pass good for a seat in the gallery. When the parade was over I had to stand guard around the dressing tent (we were travelling under canvas) and see that no peeping Toms got in any work. Then I had to go on and act savage like and bay until my threat was raw. I had to go through the same thing at-night, and when the show was over I had to walk along with the treasurer and the bank roll and see them safe aboard the sleeping car. Life wasn't all beef bones and liver, believe me, but the experience gave me believe me, but the experience gave me more in leasing with the facts if you had a lovely part in that play. You know its name was been the name. Fainie would have been the name, but the experience gave me believe me, but the experience gave me more in leasing with the facts if you

"And your first Broadway appear-

"Was as one of the bloodhounds in myself here in town and the oppor-"And how I did work! I was cast tunity to land something decent in the when Mr. Collier's manager sent us out tunity to land something decent in the when Mr. Collier's manager sent us out tunity to land something decent in the when Mr. Collier's manager sent us out tunity to land something decent in the when Mr. Collier's manager sent us out to thing were moving along spiculately read it is got a snappy title, 'Doggone That to Chicago. When I got back to town land the part was the easiest thing I part I had was that of Herman, the did. In the morning I had to appear dog in William Collier's production of by a big collie who had been playing Chief has a lurking sense of humor.

fore a matinee, and that I felt a great surge of feeling for her almost in-stantly? I recognized her as the idea' him in 'Young America.' He had the

dog that I had longed to meet for so finest dog role ever written in that many years.

"I used to wait for her every night and he's got a play under consideration in front of the theatre and we'd ex-change a few words. She wasn't alto-would be just as good as his own and gether indifferent to my attentions and If I don't stay with 'Pollyanna' next things were moving along splendidly season, I'll probably go in with him when Mr. Collier's manager sent us out it's got a snappy title, 'Doggone That

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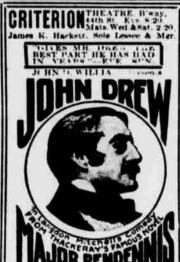


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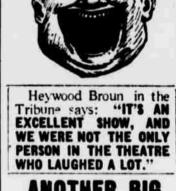
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